

American Art News

VOL. XII, No. 6.

Entered as second class mail matter.
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, NOVEMBER 15, 1913. 10 pages.

SINGLE COPIES, 10 CENTS.

NEW EHRLICH GALLERIES.

The well-known Ehrlich Galleries, which have joined the uptown movement, and are now established at No. 707 Fifth Ave., in the very centre of the new art district—formally opened their new and handsome quarters, Nov. 8, with a small, but exceptionally good display of some carefully chosen Old Masters of quality for the handling of which this House is noted.

Before making note of the attractive and beautiful examples of the old paintings shown, a brief description of the new galleries is in order. These occupy two floors of the old Langdon residence, on the east side of the avenue, midway between East 55 and 56 Sts. The visitor enters directly from the avenue, a large square room, well lit from the large front window, and passes through into a still larger room or exhibition gallery, its walls hung with rich red stuffs, and which has a good east light. Behind this room, reached through a hallway, is a comfortable office.

Returning to the front room, an elevator carries one to the two upper galleries or salesrooms, both attractively decorated, and well adapted for the showing of choice old masters. A library and stock room occupy the remainder of this second floor.

Every arrangement and appointment of the new galleries is most modern and complete.

Quality is the characteristic of the opening display of ten old masters, and each and every example shown, abounds in this feature. Perhaps the honor of first mention should be that of a splendid Triptych by that quaint old Flemish primitive painter, Henri met de Bles—so given by Dr. Friedland, and seemingly with good reason. The central panel is the "Adoration of the Magi" and the two side panels represent respectively, the "Flight into Egypt," and "The Nativity." The work is filled with faith and sentiment and the typical landscape and figures are beautifully painted in bright and pure color, altogether a most interesting and charming work.

Next in importance and interest comes the double portrait of a "Nobleman and Dwarf," by Tintoretto, signed and dated 1651, with the attestations of both Drs. Bredius and Berenson, if it needed such, for the picture is so thoroughly characteristic in expression, color and execution, as to be read at once recognizable as the work of the great Venetian.

A "Portrait of a Nobleman with Dog," by Pourbus the elder, dated 1576, a three-quarter length standing presentment is a dignified and superior work, notable for the fine expression and rich sober color, and the skillful painting of the dog's head.

There is a lovely—that is the only word—half-length, of a Patrician lady by John Hoppner, so rich in color and strong in technique, as to suggest Romney more than the author, a small and glowing head of an Apostle by Fragonard of his Italian period, a three-quarter length, rich-colored and freely painted "Portrait of a Spanish Lady," by Claudio Coello, a good and typical "Portrait of a Lady," by Largilliere, a Solomon Ruysdael landscape of unusual quality, a quaint and strong "Portrait of a Gentleman," by the Dutchman, Hans von Schwaz, and a portrait group, with five quarter life-size figures, typically quaint and stiff, but most interesting in composition and character expression by the old court painter, Johann Zoffany.

It is indeed a varied display, but as will be seen, a unique one that reflects great credit on the Messrs. Ehrlich and well inaugurates their new galleries.

DRAWINGS BY LAWRENCE.

Sixty drawings by Sir Thomas Lawrence are soon to be shown at the Scott & Fowles Galleries, No. 590 Fifth Ave. These were shown in London last season at the Edwards Gallery in King St., and attracted deserved attention. Many of the drawings, including the famous one of the "Calmady Children," come directly from the family of the artist.

MR. BERTRON'S FRAGONARD.

Fragonard's painting, "La Bonne Mere," now in possession of Mr. Samuel Reading Bertron, of New York, is unquestionably one of the master's best works, declares Theobault Sisson, the noted art critic, in the Paris Temps of November 10, in refutation of the allegation made by M. Alvin Beaumont in his pamphlet, "The Pedigree," that the "Bonne Mere" in the collection of M.

engraving, although it differed therefrom in several essential points. Bertron's picture, adds Sisson, is larger and its oval is wider.

Moreover, the young woman who posed for the mother has an absolutely round head, which is a strong argument, claims Sisson, in support of his assertion that the Bertron painting is the first and original.

According to tradition, he says, "La Bonne Mere" is a portrait of Madame Fragonard, and sketches by the artist himself exist showing his wife with a "full moon" face.



CHARLES I.
Daniel Mytens.

Sold by the Ehrlich Galleries to the National Gallery, Ottawa.

Arthur Veil Picard, of Paris, is the only original.

M. Sisson advances arguments to show that the painting in the Bertron collection is not only the original, but is in the masters best style. Mr. Bertron's acquisition is, in fact, says the same authority, the best of four pictures of the same subject painted by Fragonard at various periods.

Differs From Engraving.

Sisson declares he saw the painting in question twenty years ago at the Ecole des Beaux-Arts exhibition in Paris. It was executed, he continues, in a splendid harmony of color and treated in a manner identical with that of Nicholas Delunay's

Asked to Make Copies.

It is quite probable, concludes M. Sisson, that the artist did not wish to sell the picture which is now Mr. Bertron's property, but made another version, at Launay's request, for engraving purposes.

In his second version the round-faced "La Bonne Mere" became an oval-faced "La Bonne Mere," and obtained such immediate success that the artist was requested to make copies. He painted another, which is now the property of Mr. Arthur Veil Picard.

M. Sisson, pointing out that Beaumont never had seen Bertron's picture, dismisses his criticism as based upon superficial knowledge.

FINE TIEPOLOS SECURED.

(Special cable to the Am. Art News.)

Paris, Nov. 13, 1913.

A set of five large decorative canvases by G. B. Tiepolo, have just been secured by the Kleinberger Galleries. These works, which may soon go to New York, are superb examples of the great Italian decorative master, and measure about, on an average, 19 ft. 6 in. in length by 16 ft. 3 in. in height. They were originally painted for the Santa Pantaleone Palace in Venice, where they hung for many years, but for the past thirty years have been in a Palace in Vienna, from which Mr. Kleinberger secured them.

DE RIDDER EXHIBITION.

Announcement is made by Mr. Emile Sperling, of the Kleinberger Galleries, that the De Ridder collection of Old Masters, recently acquired by the Kleinberger Galleries will be placed on exhibition about Nov. 20 in their galleries, 709 Fifth Ave. The probabilities are that a nominal fee will be charged, the proceeds of which will go to charity.

The Collection comprises 85 pictures—all of first quality, and all by the Dutch and Flemish Masters.

This exhibition will probably be the most important event of the present art season.

RARE STAMPS FOR MUSEUM.

A collection of postage stamps valued at \$250,000 belonging to the late Max E. Bernheimer, the first collection of its kind in the Metropolitan Museum, has been bequeathed to that Institution. It holds more than 50,000 varieties, distributed in forty-nine volumes, and will require 600 cases.

ENGRAVING FOR SCHOOL.

The Washington Irving High School has been presented with an artist's proof of the rare engraving of "Washington Irving and His Literary Friends," from the Thomas Hunter Association of Public School No. 35.

The proof of the engraving is rare, and there are only five others in existence. It is more than fifty years old, and was given to the Thomas Hunter Association by the widow of one of Dr. Hunter's former scholars, Mrs. John F. Deas. It shows Washington Irving seated, surrounded by Oliver Wendell Holmes, Nathaniel Hawthorne, Henry W. Longfellow, Ralph Waldo Emerson, William Cullen Bryant and others.

FROM POUSSIN TO COROT.

Preparations have been begun already in Paris for a great retrospective exhibition of French landscape painting covering the period from the seventeenth to the nineteenth century, to be held in the Petit Palais in 1915. The collection will form a résumé of the history of French landscape art from Poussin to Corot. Only the most complete, representative and significant examples are to be shown. Although the private and public collections in France afford many interesting specimens of the works of the masters, it has been found necessary, in order to carry out the programme satisfactorily, to seek for loans outside of France also; and the cooperation of the kings of Spain, and England, and the Czar of Russia is to be sought to this end. Already the adhesion of the Spanish authorities has been promised, and the splendid examples of Poussin and Claude Lorraine in the Prado Museum at Madrid, some thirty in number, will be lent to the Paris exhibition.

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COMING AUCTION SALES. THE LATTA SALE.

Part II of William J. Latta's celebrated collection of Napoleonicana, the sale of which will begin Monday afternoon, Nov. 17, to end the evening of Nov. 21, at the Anderson Galleries, Madison Ave. at 40 St., contains many valuable items.

There is the letter written by Charlotte Corday to her father a few days before she killed Marat. A one-page quarto, dated July 9, 1793, entirely in her handwriting and signed by her. It is said that Mr. Latta refused a private offer of \$2,500 for this letter. There is also an apparently unpublished MSS. tragedy in which Charlotte Corday, Danton, Barrère, Robespierre, and others figure. It is believed to have been written by Restif de la Bretonne, who in one of his works expresses sympathy for and admiration of Charlotte Corday, but afterward made an apologetic profession of faith in which he called Marat and Robespierre the saviors of France.

Napoleon's Marriage Certificate.

Another interesting item is the official copy of Napoleon and Josephine's civil marriage certificate, signed by Pinart, at Paris, Dec. 24, 1808, and entitled "Extrait du Registre des Actes de Mariage de l'an quatre, Du Dix Neuf Ventose, an quatrième de la republique" (March 10, 1796). Although Josephine was six years older than Napoleon, she says in this certificate that she was born June 23, 1767 (instead of 1763), and the date of Napoleon's birth is given as Feb. 5, 1768 (instead of Aug. 15, 1769). The document says that the certificate of the de-
cess of Alexandre Beauharnais was shown Napoleon's occupation is given as General.

Among the prints and drawings is an autograph in colors of Napoleon by P. M. Alix, an excessively rare, brilliant, and original impression marked "No. 1er." The picture is half-length, with long hair falling below the collar, Directory costume, folded arms, no hat. It is an oval within rectangle on a tablet beneath "Le General Buonaparte."

Other interesting items are a fine and rare mezzotint of Charles Louis, Archduke of Austria, engraved by Valentine Green, from a painting by P. J. Louthembourg; the original drawing of Napoleon in sepia by A. Chataignier; several snuff-boxes, etc.

COMING COTTIER SALE.

At the American Art Galleries, No. 6 East 23 St., there will be placed on view today the extensive and valuable stock of Cottier & Co., lately removed from 3 East 40 St., to 718 Fifth Ave., and which is to be sold at auction in the galleries by Mr. Thomas E. Kirby, assisted by Mr. Otto Berner, Nov. 18-25 next.

There are included in the art objects and works to be sold, a large assortment of stained and leaded glass, for town and country houses, designed by the late Daniel Cottier, founder of the House. Antique furniture of the Jacobean, William and Mary, Chippendale and Adams periods, modern Cottier furniture, rich textiles, Venetian glass, Oriental and other ceramics and bronzes and other objects.

"Grey Craig" Villa Furnishings.

Announcement is made by Mr. Augustus W. Clarke that, beginning Monday, there will be placed on exhibition in his galleries, 5 West 44 St., preparatory to their sale there, Nov. 20-22, the art treasures and furnishings removed from "Grey Craig," the Newport villa of Mrs. J. M. Clark. The grand hall of the villa, or more really castle, was a wonderful impressive interior. The sale will comprise beautiful antique rugs, antique banners, and other rich textile decorations, statuary, etc.

"Grey Craig" was built about 1902. In style it is Italian Gothic. The walls are crenellated, which gives it the appearance of a castle. But the sopra porta is a Luca della Robbia; and the Gothic arches at the base of the sixty-five feet high tower have ancient keystones which were imported from Italy. Antique bas reliefs and medallions have been cemented in the walls.

MYERS COLLECTION SALE.

The collection of old and modern paintings, watercolors and engravings formed by Mr. Thomas Myers of Niagara Falls, N. Y., and conveyed from his county seat, Yorke, Eng., will be on view at Silo's Fifth Avenue Art Galleries, 546 Fifth Ave., beginning Monday preparatory to the sale at the galleries, Thursday and Friday evenings next, Nov. 20 and 21.

The sale includes paintings by Gainsborough, Morland, Turner, Wouverman, D. Teniers and others. Also a series of old Dutch panels of the school of Rembrandt, a life-size panel bought from Colnaghi's and a Rowlandson print purchased from Agnews.

ART AUCTION RESULTS.

Hilton-Vanderpoel-Bischoff Sale.

Art objects, from the estates of Henry Hilton, Augustus H. Vanderpoel, Justice Henry Bischoff and others, were sold at the Anderson Galleries, Nov. 10-12, for a grand total of \$18,060. Hiram Power's "Greek Slave," was sold to Capt. J. R. De Lamar for \$1,250. It cost the late A. T. Stewart, \$11,000.

An elaborate silver spergne, made by John Romer, with London Hallmark, 1765, and weighing 160 ozs., was sold to Mr. A. F. Strassburger for \$1,000. The same buyer paid \$750 for a George IV, silver tea service of five pieces and \$550 for a pair of wine coolers of silver with oak branches, London hallmark, 1840, weighing 278 ozs. 15 pennyweight, and \$300 for a Dusseldorf silver trophy cup with cover.

An early XIX century silver tea service of five pieces, embossed and chased with figures, after Teniers and with Teniers figures for finals, went to Lamport for \$975. A Louis XV Aubusson tapestry suite went to W. Patten for \$825; Baumeister paid \$360 for a set of mantel garniture in gilt bronze, clock and candelabra, Raingo Brothers, Paris, and Farrel \$200 for a silver neff, in shape of a full-rigged ship and wine spout in the prow, made in Nuremberg. One of the prettiest pieces of furniture in the sale was a small Louis XVI chair of French walnut, with lyre back, the whole carved and touched with gold. It went to David Warfield for \$55.

Rare Americana Sold.

A collection of rare Americana, including selections from the collection of Dr. H. B. Tanner of Kaukauna, Wis., was sold Nov. 10 at Heartman's auction rooms, 36 Lexington Ave. A civil war letter of Gen. Abner Doubleday, denouncing "the pro-slavery McClellan faction, who work night and day to ruin the army," brought \$14.50. A civil war letter of Col. T. W. Egan, denying Mayor Fernando Wood's assertion that he had personally raised and financed the Fortieth New York Volunteers ("Mozart Regiment") went for \$15.50.

An oil painting of Gen. Anthony Wayne and his staff conferring with Tecumseh, Chief of the Shawnee Indians, relative to the Treaty of Greenville, 1796. This treaty was signed after "Mad Anthony" Wayne and his Legion had inflicted a crushing defeat upon the united tribes of the Delawares, Miamis, Shawnees, and Wyandots near the rapids of the Maumee River. The painting was executed by an officer of Wayne's army, and represents Wayne, Price, Winfield Scott, Wells, and William Henry Harrison dictating the conditions of peace to Tecumseh.

Haden Etchings Sold.

The unusually fine collection of etchings by Sir Seymour Haden, formed many years ago, by W. E. L. Dillaway of Boston, was sold Nov. 10 at the American Art Galleries, for \$6,636. There was a large attendance including many dealers. The bidding was lively owing to the rarity of many of the items.

Mr. Albert Roullier of Chicago secured the greatest number of the best etchings. "Thames Fisherman," first state, brought the highest price of the sale and went to Mr. Roullier for \$500. "A Sunset in Ireland," in dry point, went to Mr. Berner, agent, for \$460, and the same buyer gave \$350 for "Shere Mill Pond," first state "Shere Mill Pond," larger plate, second state, with removed went to Mr. F. W. Drake for \$330. A small study for the "Shere Mill Pond," artist's proof, brought \$30.

Other purchases made by Mr. Roullier were: small plate, "Kensington Gardens," second state, \$85. For "Mytton Hall," he paid \$290; \$140 for "Egham"; \$110 for "On the Test"; \$150 for the large plate "Kensington Gardens," first state; \$190 for "Early Morning: Richmond," second state; \$220 for "Combe Bottom," and "Sunset on the Thames," first state, \$120.

Keppel & Co. made a number of purchases, including "Early Morning: Richmond," first state, for \$220; "Breaking Up the Agamemnon," first state, Hamerton, went to Mr. Fred. Meder for \$180, and the same buyer paid \$130 for "Windmill Hill, No. 1." "Windmill Hill, No. 2," brought \$17.50.

OLD MASTERS (?) AT LOW PRICES.

At the sale of the art property of Mr. Arnold Hills at Broomfield Hall, Summingdale, Eng., Oct. 29, low prices were obtained. The London "Daily Sketch," says: "Most of the pictures sold were cataloged as by great painters, and the auctioneer said Mr. Hills bought them carefully, and under the advice of qualified men."

Among the low prices were: Canvas by Raphael, £27; canvas by Rembrandt of a Dutch lady, £4; family group by Morland, £42; portrait of a lady by Sir Thomas Lawrence, £60; half-length portrait of Raeburn by himself, £2 12s.; portrait of Lady Harvey by Sir Joshua Reynolds, £5 15s.

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EXHIBITION CALENDAR FOR ARTISTS.

PA. WATER COLOR CLUB, Penna. Academy, Phila., Pa.	
Closes	Dec. 14
PA. SOCIETY OF MINIATURE PAINTERS, Penna. Academy, Phila., Pa.	
Twelfth Annual Exhibition	
Closes	Dec. 14
NATIONAL ACADEMY OF DESIGN, 215 West 57 St., N. Y.	
Winter Exhibition.	
Exhibts received	Dec. 1-2
Opens	Dec. 20
Closes	Jan. 18-1914

WITH THE ARTISTS.

According to a Paris cable to the N. Y. Times, Augustus Koopman is dangerously ill at Etaples, Normandy, suffering from partial paralysis of the right side and a complication of other ailments, and The Times correspondent is informed that even should he recover it is doubtful whether he will be able to paint again.

Mr. Koopman was divorced from his wife a year ago, and his health immediately began to fail.

Elizabeth Gowdy Baker is settled for the winter in her new studio apartment, 135 E. 66 St., after a summer spent in the White Mountains and in New England, where she made a number of sketches. She recently painted a portrait of Mr. Nathan D. Bill, President of the Springfield, Mass., Art Museum, in pure aquarelle, to be hung in the Museum and one of Mr. and Mrs. Bill for their home. She will hold a reception and exhibition of her recent portraits at her studio on Nov. 20.

At his Carnegie Hall studio Henry Mosler has a number of interesting studies of various rooms in the palace at Fontainebleau, which he painted last summer, and also several Venetian subjects, painted in a personal and attractive manner. While in Paris he purchased a number of rare costumes from the collection of the artist, Henri Laissent, who had been making the collection for many years. They are in excellent condition, richly embroidered in artistic designs and represent the Louis XV and XVI periods. He will soon begin a large historical American canvas.

Charles Warren Eaton will hold an exhibition of his recent work at the Folsom Galleries, 396 Fifth Ave., Dec. 1-15.

Carl Rungius spent the summer painting in the Canadian Rockies. He returned recently to his studio in the Clinton, where he is showing some unusually fine landscapes and mountain subjects, the latter painted at points 11,000 feet and more in height. They are exceptionally interesting in color and subject, and equal, if they do not surpass, his well-known animal pictures, for which he has had so much appreciation. "Down Bear Creek" is an usually forceful work.

Warren Davis's exhibition of some fifteen canvases which opened at the Milwaukee Art Society Galleries on Oct. 15, and was to be continued through Nov. 1st, proved so successful that he was requested to continue it through Nov. 15. Several canvases have been sold and owing to the continued popularity of the display, a third request has been made to continue the display indefinitely.

H. Ledyard Towle returned to his Chesterwood studio, 12 West 8 St., Nov. 1. He is now at work upon a portrait of Master Spencer Cone, grandson of Spencer Cone, D. D. He recently sold two important canvases, "Treasures of the East," and "June Night," to a well-known Brooklyn collector.

Hobart Nichols has returned to New York after a summer spent at Ogunquit, Me., where he painted a number of his colorful and virile marines and landscapes. He has taken a studio in the Colonial Building, West 67 St., where he will be "at home" Monday and Wednesday afternoons.

Gustave Weigand, who has been painting at Blue Mountain Lake since last May, has decided to remain in that locality for the Winter, in order to paint Winter in its various phases.

Henry Golden Dearth will leave his Summer home at Montreuil, France, for this country, Nov. 8.



PAIR OF POINTERS,
By Percival Rosseau.

John Ward Dunsmore is at work at his studio, 96 Fifth Ave., on one of his Historical American subjects. A recently completed Colonial subject, "The Engagement Ring," in which four well drawn and gracefully grouped figures are introduced, is an interesting composition, delicately toned and artistically rendered. The latter he proposes using as an exhibition picture.

Glenn Henshaw has taken a studio at 246 Fifth Ave., after a summer spent in Indianapolis and other Western cities, where he painted portraits and industrial subjects. In the latter presentments he shows especial individuality and it is these that appeal most strongly to his artistic sense. In their rendition he proves his ability. His freshness of vision and the free unaffected, direct interpretation of subjects which he sees in a picturesque and realistic manner, would seem to indicate for him a good future. He will hold an exhibition of his interesting work later in the season.

The American Art Club, 79 Morning-side Drive, is holding an exhibition of oils and watercolors, by well known artists. The majority of the works are small and admirably suited for decoration in apartment homes. It is a varied and interesting show, with prices of pictures ranging from \$3 to \$300.

Mr. Sidney V. Lowell the well known Brooklyn lawyer, of 164 Columbia Heights, announces the engagement of his daughter Mary to Albert T. Groll, the Landscape painter.

William M. Chase has just received a commission to paint a group portrait of President Wilson and his Cabinet.

Francisco Finocchiaro returned to his Bryant Park Studio on Wednesday last from Italy, where he spent the summer. Before returning he painted the portrait of the Marchese San Giuliano. He will begin some portrait commissions here next week.

William E. Schumacher, who recently returned from Paris, where he has lived for the past fifteen years, has taken a studio in the Broadway Arcade, 1947 Broadway, where he is holding an exhibition of his work, through the end of the month. The paintings shown are of the most modern character, and are evidently the outcome of the influence of several European art cults. Neo-Impressionism, is what the artist most strongly embraces, but it may be said that he has presented a more sane and healthy version of the school than any of his predecessors who have displayed the movement in this country. The canvases are beautifully decorative, brilliant and lovely in color, and vibrate with life and movement. It is a unique and refreshing exhibition and one well worthy of several visits.

BOSTON.

Dalmatia, Capri, Algiers, Southern Italy and other favored lands where the mountains come down to the blue sea, and the sun shines, and pergolas and things abound, for the special delectation of painters, have afforded many enticing subjects for the brush of Prosper L. Senat, whose exhibition of watercolors is on at the Doll & Richards Gallery.

The artist makes his headquarters in the Island of Capri, but his motives are found all along the picturesque shores of the Mediterranean and Adriatic, and as far afield as in Nassau and Bermuda.

Probably the most characteristic and interesting of his big gouaches, which are done quite in the solid manner of oils, and are exhibited without glass, is the series of pictures of Ragusa, a Dalmatian coast town of evidently fascinating character, the scene of "The Land of the Cypress and Olive" (1), overlooking the blue waters of the Adriatic.

Capri, of course, is a succession of pictures in itself, and all its pictorial possibilities are exhaustively exploited in a series of twenty interesting watercolors, among particularly the "Old Clock Tower", a delightful architectural bit, with its buff, weathered walls, transparent shadows, and pale blue sky; and "Entrance to the Villa Cherubini", a sunny vista under a pergola set upon a terrace, a sympathetic delineation of a lovely spot.

Among the other pictures, which will remain on view until Nov. 19, are "From the Heights above Algiers" several views of Amalfi, and picturesque pages from Bermuda, Nassau, Mexico and Venice.

Mrs. John L. Gardiner has purchased from the exhibition of works by C. Allen Slade at the Copley Gallery, the "Village of Etaples," and nine other canvases from the exhibition have been sold to Boston collectors. Mr. Slade has been invited to show half the collection, displayed in Copley Hall, in the Gallery of the New Bedford Art Club.

ART BOOKS RECEIVED.

The Message of Greek Art, by H. H. Powers, Ph. D., 8vo., New York. The Macmillan Co. \$2.50.

A great number of facts are ably marshaled in this book to prove the supremacy of Greek art; the many excellent illustrations help to make the thesis convincing.

The Cubies' A B C, pictures by Earl Harvey Lyall, verses by Mary Mills Lyall. Oblong. 12c. New York. G. P. Putnam's Sons. \$1.00 net.

A satire on the "cubist" movement, the text is most facile—palpable hits—but the pictures are not subtle.

The Reminiscences of Augustus Saint-Gaudens, edited and amplified by Homer Saint-Gaudens. In two volumes. 8vo. New York. The Century Co.

A handsome piece of book making, illustrated with intimate documents; a judicious piece of biography—and autobiography—a worthy memorial to one of America's few real artists, that deserves an extended notice, which it will receive later on.

Heraldry for Craftsmen and Designers, by W. H. St. John Hope Litt, D. D. C. L., with diagrams by the author and numerous illustrations colored lithographs and collotype reproductions from ancient examples. New York. The Macmillan Co. \$2.25.

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Sophie Brannan has returned to New York, after a satisfactory summer spent at Arkville, N. Y. She has taken a studio at 352 West 57 St.

AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

15-17 East 40 Street.

JAMES B. TOWNSEND, President and Treasurer,
15-17 East 40 Street.

M. E. LOUNSBURY, Secretary,
15-17 East 40 Street.

CHICAGO, 436 McCormick Bldg.

WASHINGTON, D. C.—F. A. Schmidt,
719-13 St. N. W.

LONDON OFFICE.—17 Old Burlington St.

PARIS OFFICE.—9 Rue Pasquier.

PARIS CORRESPONDENT—Mr. Robert
Dell, 9 Rue Pasquier.

SUBSCRIPTION RATES.

YEAR, IN ADVANCE		\$2.00
Canada (postage extra)	- - - - -	.35
Foreign Countries	- - - - -	2.50
Single Copies	- - - - -	.10

COPIES FOR SALE

Brentanos, 5th Ave. & 27th St.

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CAN BE FOUND IN EUROPE.

AMSTERDAM.

Frederick Muller & Co. 16 Doelenstraat

BERLIN.

American Woman's Club 49 Münchenerstrasse

Ed. Schulte 75 Unter den Linden

BRUSSELS.

Crédit Lyonnais 84 Rue Royale

HAGUE.

Theo. Neuhuys 9 Oranjestraat

LONDON.

American Express Co. Haymarket St.

MUNICH.

Galerie Heinemann 5, Lenbachplatz

PARIS.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of are works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

NEW DEPARTURES.

The ART NEWS makes a new departure this week, which it believes and trusts will interest and benefit its patrons—namely the opening of a Collector's Department, and of a page to be devoted to Mss. prints and book exhibitions and sales, both in this country and Europe.

The Collector's Department will enable the owners or finders of art works to have them illustrated at small cost, and to thus bring them to public attention, which may often result in the discovery of wished and unknown histories and values.

SEASON'S ART SALES.

The season of art auctions has begun early this year, and from all indications, will continue later. As was said last week, it is evidently to be a "bargain" season and a selling one.

The pressure of the times bears heavily upon many owners of art works, who naturally seek the auction rooms, and those art lovers who have the

means are offered a rare opportunity for the acquisition of treasures at abnormally low rates. We look for crowded auction rooms and galleries the next four months, and the announcements of sales, even for the immediate future, is an interesting one.

This week brought to the auction block, an unusual collection of Napoleoneana, the Crane holdings, and for next week there is announced the dispersal of the stock of the old and famous house of Cottier, so well known to older New Yorkers of taste and culture and the Latta Collection of Napoleoneana.

Picture lovers are looking forward with keen interest to the dispersal of the Griscom collection with its several Old Masters, and especially to the sale of the unique collection of Old Masters, formed by the late Leon Hirsch with its wealth of "expert" endorsement, and which we mentioned last week.

THAT MUSEUM OF "FAKES."

Further particulars regarding the "Museum of Fakes," which Mr. Jacques Seligmann proposes to found, were given to the press by Mr. Eugene Glaenger, of Jacques Seligmann & Co., who arrived Wednesday on the Olympic.

Mr. Glaenger said, in part, "Mr. Seligmann proposes to build, little by little, a museum of fakes as a warning to art patrons and for the purpose of showing them how dangerous it is to purchase works of art except from financially responsible persons and of unblemished reputation. He proposes to place this museum and his knowledge at the disposal of serious art patrons and to enlighten them if they so desire about the genuineness of their possessions.

"Collectors who have been victimized will provide Mr. Seligmann with such frauds as they have been deceived with, hoping that they will be a warning to others. Mr. Seligmann expects to gradually bring together fakes of almost every branch of art."

OBITUARY.

James Henry Moser.

James Henry Moser, the well-known water color painter, and for several years an instructor in the Corcoran School of Art, Washington, D. C., died there November 10 from a paralytic stroke. Mr. Moser left a widow and three daughters. He was born in Whitby, Ont., Canada, January 1, 1854. The interment was at West Cronwall, Conn.

Mrs. Charles H. Woodbury.

Marcia Oakes Woodbury, wife of Charles H. Woodbury, the marine painter, died Nov. 7 at Ogunquit, Me., aged forty-eight. Her death was not altogether unexpected, as she had been an invalid for many years. She was, before her illness, a painter of genre subjects, her favorite subjects being the little Dutch children who served her as models during several prolonged sojourns in Holland. She leaves, besides her husband, one child, a son, David.

Henry Jovin.

The death is announced of M. Henri Jovin, honorary secretary general of the French National School of Fine Arts, and an art historian. He was founder and director of the "Revue Jeanne d'Arc" and a Chevalier of the Legion of Honor; taking part in many artistic congresses.

M. Beauquesne.

A pupil of Horace Wernet and of Lecomte, the late M. Beauquesne died at Montgeron, aged 74, had taken up military and historical painting as a specialty, and had received numerous awards in Paris, in the provinces and in foreign countries.

NAT'L GALLERY OF CANADA.

Ottawa, Nov. 11, 1913.

During the last six months many valuable and interesting pictures have been added to the collection in the National Gallery of Canada in this city.

It had been felt for some time that the Gallery was deficient in examples of the modern British school of painting, and to remedy this, a number of fine examples have been obtained. The McCulloch sale yielded four pictures to the Gallery; a notable Brangwyn entitled "Charity," fine in design and color and singularly expressive, "The Wayside Pasture," by Austen Brown, "The Pier, Sunset," by the late J. Buxton Knight, and "October," by D. Y. Cameron.

"In Suffolk," by Arnesby Brown, was undoubtedly the finest landscape in the last Royal Academy Exhibition in London and was unanimously praised as the greatest work the artist has yet produced. It is a large square picture of cattle in a landscape of rolling hill and vale—the landscape of Constable and Crome—bathed in Summer sunshine of wonderful iridescent beauty. Arnesby Brown is represented in nearly all the most important galleries in Great Britain and the overseas dominions and Canada is to be congratulated upon obtaining such a notable example of his work. The picture is now on exhibition in Manchester, England, and will probably arrive about Christmas.

A superior oil, "The Lilac Gown," by the late Charles Furse, A. R. A., is also among the fine things recently added to the collection. Fine examples of William Orpen, Glyn Philpot, Festus Kelly, David Muirhead, George Henry, Charles Shannon and Mrs. Swynnerton, have also been purchased.

A superior example of the work of Daniel Mytens, a full-length portrait of Charles I, when Prince of Wales, secured from the Ehrich Galleries of New York, reproduced elsewhere in this issue, has just been hung.

The German School of painting is now represented by a fine pair of panel portraits by Bartholomaeus de Bruyn, who flourished at Cologne in the early sixteenth century and whose portraits rank with Holbein's and Amberg's as the best products of German portraiture.

The French Primitive School of the fourteenth century, is evidenced by a small panel, "Christ Bearing the Cross," beautiful in color and showing the quaint and delicate mannerisms of the artists' pious conventionalism, while a start at least has been made to represent the great art of China and Japan by the purchase of a fine rendering on silk of the Yuan period, "A Mongol Prince on a Black Horse."

A beautiful landscape by the Canadian painter, Franklin Brownell, R. C. A., recently painted in the West Indies, "St. Thomas Harbor," is perhaps the finest of a number of pictures bought during the past few months from Canadian artists.

A hitherto unrepresented period of etching has been taken up and examples acquired of the great XVII century Dutch etchers, headed by Rembrandt and of the XVI century German engravers, fathered by Durer.

The collection in the National Gallery has also been enriched by many purchases of bronzes, drawings and lithographs and many examples of the work of contemporary etchers.

ART MUSEUM ASSISTANTS.

The art department at Wellesley College offers a new course for training museum assistants, the first of its kind to be established. Those admitted to the class must have a good grounding in the fundamentals in the history of art, such as are given in the first three regular undergraduate courses in the history of architecture, Italian painting and Greek sculpture, at Wellesley.

In the training class the knowledge of the history of art is put to practical use in the care and selection of photographs and in docent practice.

The Boston Museum, Rhode Island School of Design, Providence, and the Worcester Museum will receive the students on visits to the museums.

NAT'L ARTS PRIZE OFFERS.

The National Arts Club offers a prize of \$1,000 for the best literary production, to be entitled, "A Critical Estimate of the Altman Collection" to be submitted by one of its members before March 1, 1914.

It is to be hoped that in this way popular interest will be further stimulated in the munificent gift of the late Mr. Altman, and that a monograph may be elicited from the contest which shall form the Standard work of appreciation of the collection for all time to come.

COLLECTOR'S DEPARTMENT.

Photographs of pictures, furniture and art objects of all kinds on which their owners desire information, as to history, originality or value, through correspondence which their reproduction may educe—may be sent to the ART NEWS office, addressed to above department, with notice, letter or documents, relating to the same, and will be reproduced for a nominal fee, to cover cost of reproduction.



Notes and Queries.

Editor, AMERICAN ART NEWS.

Dear Sir:

I send herewith a photograph of a picture in my possession, which I should like to have reproduced and if you can reproduce the same, perhaps some of your readers can give me some information regarding it. The picture is, as will be seen, an oval 8½ inches in height by 7 wide, and is painted on wood, or some similar substance, the edge bound with a tape made of canvas, and there is the signature of Rembrandt on the left side of the back of the panel. The age and darkness of the painting make it difficult to get a good photo.

Yours very truly,

Collector

Philadelphia, Pa., Nov. 12, 1913.

RIGGS' ARMOR COMING.

A special cable to the New York Times from Paris says Mr. N. K. Riggs, of Washington, but long a resident of Luchon, has arrived here to arrange for the transportation of his collection of ancient arms, valued at \$5,000,000, which he has given to the Metropolitan Museum of New York.

The full story of how the late J. Pierpont Morgan persuaded Mr. Riggs to arrange by will to leave his famous collection of armor to the Metropolitan, was told first and exclusively in the ART NEWS soon after Mr. Morgan's death last Spring. It must therefore amuse the readers of the ART NEWS to find the dailies exploiting the gift as news at this late day. Mr. Riggs has changed his mind as to bequeathing the collection to the Museum and gives it now—there is all that is new in the story.

Mr. Robert W. de Forest, President of the Metropolitan Museum said that the Trustees, had already made arrangements to provide room for exhibiting the collection, which is expected to arrive here from Mr. Riggs' residence in Paris some time this Winter and that he was not aware that Mr. Riggs ever entertained any intention of giving his collection elsewhere. "While he has for many years lived abroad, his associations were in New York," said Mr. de Forest. "He was born here. He went to school here. If he were giving his collection to any city in America it would be natural that he would give it to the city with which he had closest relations.

"The Museum intends to announce and describe properly Mr. Riggs' gift when it is received. Until then it is impossible to do so, nor would we be showing our appreciation of Mr. Riggs' gift otherwise than by giving details only when we are in a position to do so."

There are said to be eight thousand pieces in the collection, and one section alone contains two hundred complete suits of armor, many of them worn by the great warriors of past centuries. It will make the Metropolitan collection of armor among the most valuable in the world. The value of the collection alone has been mentioned as \$5,000,000.

LONDON LETTER.

London, Nov. 5, 1913.

Christie's will open the season on Nov. 17 with the sale of the art collection of the late J. H. Fitzhenry, which sale will continue for a fortnight. This collection consists of art works chiefly of the Mediaeval and Renaissance periods.

There are early sculptures in marble, stone and wood, of French, Flemish and Italian origin, Gothic ivory figures and diptychs, ivory caskets of Siculo-Arabic thirteenth century workmanship, rare Dinanderie figures and candlesticks, Limoges enamels and Italian bronzes of the fifteenth and sixteenth centuries.

All the silver plate which has been on exhibition for several years at the Victoria and Albert Museum is to be sold.

The Exhibition of Spanish Old Masters at the Grafton Gallery is receiving such hearty support from the general public that the National Gallery, which is to benefit through the medium of the National Art Collections Fund, and the analogous Society in Madrid, are likely to receive, later on, a substantial addition to their funds.

An Edinburgh Professor, Dr. A. P. Laurie, of Heriot-Watt College, who has already established his claim to be regarded as one of the most eminent authorities on the history of pigments, has recently perfected a special micro-camera which he has been employing for photographing portions of important pictures in the principal galleries of Europe and the British Isles, his idea being that the characteristics of brush work as revealed by the microscope are calculated to throw a more searching light on the authenticity of pictures than any other method. His theory is based on something of the same principle as the use of a magnifying glass to confirm a forged signature on a cheque, any diffidence in the stroke or indecision in line being revealed in a manner which would not be possible to the naked eye. He has submitted to his test the "Old Grey Hunter" of Paul Potter, on which doubt has been thrown by Doctor Breidius, and which is one of the treasures of the National Gallery. On comparing his micro-photograph of the horse's head with micro-photographs of some of Potter's famous pictures in the Hague and at Amsterdam, he affirms that the major portion of the picture is by Verbeeck and that the horse was added by some artist working on Potter's lines. As the Professor's methods have already succeeded in bringing to light a hitherto undetected forgery of a Wouvermans and a Teniers, there is reason to suppose that he may not have been deceived in this case and the matter is receiving a considerable amount of attention. Some of his most interesting researches have been made in connection with the painting of eyes, as exemplified in various examples of different Masters.

Some successful results have been gained by Mr. W. Nicholson in a couple of pictures exhibited by him at the International this Autumn by means of the use of glass as a background. It is inevitable that the use of this medium should result in a certain loss as compared with the more ordinary methods, but the experiment is certainly an interesting one and there is no doubt that where effects of luminosity are desired, it has much to recommend it.

At the sale last week by Messrs. Glendining, of a collection of Chinese Art belonging to Mr. R. Gordon-Smith, of Kobe, Messrs. Yamanaka were ex-

tensive purchasers. For a Ritual Vase the sum of £64 was paid by this firm, for a Chien Lung Altar set of Cloisonné Enamels £50, and for another of chrysoprase £74. Messrs. Spink acquired for £56 a pair of red Pekin lacquer boxes, and for £60 a green jadeite bowl.

It is reported that, owing to the death of Sir F. Eaton, the Secretary of the Royal Academy, there is likely to be no Winter Exhibition, and the project of a display of miniatures and pictures by foreign artists working in England, such as Holbein, will, in all probability, lapse. It will be a matter for regret should the original plan not be carried out.

Something of a sensation has been caused by the announcement by Mr. Lionel Cust that the small watercolor portrait in the National Portrait Gallery, supposed for so long to be that of Charlotte Brontë, and hung close to that of the authoress by George Richmond, is not hers but that of a Miss Mary Vickers, whose name, now almost undecipherable, has been discovered written on the back in the faintest of pencil marks. The portrait has evidently been converted at some time into a representation of the famous authoress. The discovery was made in consequence of the light thrown on the latter's career through the publication of the Heger Letters which likewise explain much that was hitherto mysterious in the life of the authoress.

A wonderfully interesting exhibition is that of Chinese Art which is being held at the Whitechapel Art Gallery. It was an inspiration on the part of the Committee to choose this particular branch of art for their Winter show, for even the denizens of our East End, whose minds are on the whole not altogether attuned to an intellectual and artistic appeal, cannot fail to respond to that delight of the eyes which is furnished by almost all that this extraordinary artistic nation produces. Many of the exhibits come from eminent collectors, Sir Hugh Lane lending three very fine lacquered screens, Mr. C. S. Holberton a marvellous collection of some 250 snuff bottles and Mr. Eumorfopoulos some early pottery and porcelain. This year the glory of the East End Exhibition will outvie that of the West End shows, and that this is fully appreciated is attested by the string of "smart" motors which every day deposit their occupants among the dreary depression of mean streets.

L. G-S.

LONDON ON ALTMAN.

"Through her despised, yet beneficent, millionaires America is preparing her art revenge on Europe," says the London "Daily Telegraph", "for it will not be long before the 'Grand Tour' will have to embrace a visit to New York and its Metropolitan Museum, destined to rank with the great national galleries of the world. To the magnificent Morgan gifts has now to be added the superb Benjamin Altman bequest, consisting of pictures and works of art which seem to epitomise the financial ardour and spirited romance of modern collecting. Apparently absorbed in the deadening business of running a huge store, Benjamin Altman had a noble dream, which he determined should come true. He let the world think that he was playing the usual millionaire's game of buying the best available at the highest prices. He further allowed himself to be called selfish for permitting very few people to see his treasures while he lived. But he was all the time dreaming of the day when these would rightly belong to his fellow-countrymen, and when all could go to marvel at their own. So he cheerfully laid out many millions of dollars to vindicate the caste on which so much opprobrium has been poured."

The American Institute of Architects will hold its 47th annual convention in New Orleans, Dec. 2-4 next. There will follow a side trip to Panama and a Sunday, for those who cannot go to Panama, at Memphis, as the guests of the Architect's League of that city.

PARIS LETTER.

Paris, Nov. 5, 1913.

Two American painters who describe themselves as "Synchronists," Morgan Russell and S. Macdonald Wright, are holding an exhibition of their works at the Bernheim-Jeune gallery. The catalogue is prefaced by three introductions, one signed by both the artists together and the other two by each of them singly, but, in spite of these praiseworthy efforts on the part of the artists to explain what they are driving at, I remain quite at sea. The introductions are, if possible, less intelligible than the pictures. Messrs. Russell and Wright claim that they "express and reveal" form by color alone, but their works are without form and void and seem to me entirely without meaning. I cannot agree with their modest claim that they are the precursors of the painting of the future. No serious artistic experiment will ever meet with a hostile reception from me. I cannot regard "Cubism" as a final method, nor do Cubist paintings particularly appeal to me, but I recognize that the Cubist method is based on logical (much too logical) principles and that it may be a useful exercise for a young painter. "Futurism," however, is not an artistic method at all, and is purely literary in its aims, which are outside the scope of the plastic arts. "Synchronism" seems to me to be, if possible, even less worthy of serious consideration.

Very different are the portraits and landscapes which F. W. Simmons is exhibiting in his studio in the Impasse du Maine and which err in the academic direction. Mr. Simmons is an exhibitor at the Salon of the Société des Artistes Français. Some little sketches painted in the South of France pleased me most and I noticed a pretty portrait of a girl. Another American artist, Miss Margaret Patterson, is showing about fifty original prints in color at the Levesque gallery in the Faubourg St. Honoré. The prints are slight, but attractive in color and design, and show some talent; they are admirably printed. The tenth annual exhibition of the "Société de la Gravure Originale en Couleurs," of which J. F. Raffaelli is president, has just opened at the Georges Petit gallery, but I have not yet been able to visit it.

I have already mentioned M. Seymour de Ricci's admirable catalog of the Italian and Spanish pictures in the Louvre. Yet another catalog has just been issued, this time an official one, dealing with the furniture and works of art (other than pictures) of the 17th and 18th centuries. This catalog, compiled by M. Carle Dreyfus, one of the Keepers of the Department of the Louvre concerned, is an exhaustive one full of valuable information. There are a few mistakes which will no doubt be corrected in a future edition. The volume, which is published by Braun, is very cheap, costing only 1 fr. 50 (about 30 cents) although it contains 130 pages of text and 64 excellent inset illustrations. It is to be regretted that the plates are not numbered and that there are no references to them in the text.

A sale held at the Hôtel Drouot, Oct. 25 and 27, attracted a deal of attention and drew large crowds, not on account of the objects sold, but because of the personality of their owner. It was, in fact, the sale of the furniture and effects of Princess Louise of Belgium, daughter of the late King Leopold and divorced wife of Prince Philip of Saxe-Cobourg and Gotha, and it was held by order of the Court at the in-

stance of her Royal Highness's creditors. There was no lot of any interest, and the sale consisted almost entirely of modern furniture. It realized a total of about \$7,800, a very good result in the circumstances.

I have received the illustrated catalog of the Aynard collection, to be sold at the beginning of December. It is admirably printed, and the numerous plates in collotype are, for the most part, very successful. First in order come thirteen modern French pictures, which include a fine example of Puvis de Chavannes, "The Fisherman's Family." The artist also painted a much larger version of the same subject, now in the Dresden museum. Among eleven drawings and pastels by the old masters are a beautiful portrait in pastel of a young woman in the character of "Night," on a blue background, by Coypel, and a charming sanguine drawing by Boucher of a girl in Chinese dress. The primitive paintings include a portrait of a woman of the German 15th century school, formerly in the Spitzer collection; an excellent portrait of a man of the Holbein school from the Beurnonville collection; and a remarkable Spanish primitive, a "Nativity of the Virgin," painted about 1420 by Luis Borassa, an artist of Barcelona. The six French primitive pictures are of the first importance. All were included in the French primitive exhibition at Paris in 1904. They include a portrait of a young woman by Corneille de Lyon and a beautiful "Virgin and Child," by Jean Malouel, a Dijon painter of the early 15th century.

The Italian pictures are among the finest in the collection. By Fra Angelico is a "Virgin and Child surrounded by Saints," painted on an octagonal panel, a small but very beautiful work, and there is also a copy of the period (if, indeed, it is not a replica by the master himself) of the "St. Peter Preaching," one of the three pictures forming part of the predella of the celebrated "Madone des Linauoli" in the Uffizi gallery. A very interesting "Crucifixion" is attributed, probably with good reason, to Botticelli. There is a fine portrait of a man by Cariani, an exquisite "Virgin and Child," by Compagno di Pesellina, a "Cleopatra," by Giovanni Pietrino (which has also been attributed to Sodoma), and a remarkably interesting predella, representing six scenes in the life of St. John the Baptist, by that scarce painter, Giovanni di Paolo. Next in order comes a characteristic "Scene from the life of St. Benedict," by Filippo Lippi and among other interesting pictures are a "Virgin and Child," by Lorenzo Monaco, a charming painting of the same subject by Pier Francesco Fiorentino, two pictures by Pinturicchio and Jacopo del Sellaio. The Flemish primitives include a beautiful "Virgin," by Albert Bouts, and works by Bles and Colin de Neufchatel. Among the other pictures is a fine portrait of Jeurat, the painter, by Greuze.

The most important of the Dutch and Flemish pictures of the 17th century is, of course, the early Rembrandt, "Ecce Homo," painted, in Dr. Bode's opinion, about 1628. The collection of faience and the sculptures of the Renaissance are superb, and the great variety of the collection as a whole has already been mentioned.

Robert Dell.

Jef Lempoels, the Belgian portrait painter, well known in New York, has recently built a new studio near his home in Brussels, where he has had a busy season painting portraits. One of his latest paintings, "Liseuse," which was exhibited in Paris in the Société de la Nationale, has had unusual praise.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Academy Room, Fine Arts Galleries, 215 West 57 St.—Etchings and paintings by William Auerbach-Levy, to Nov. 22.

Annual Watercolor Club Exhibition—Fine Arts Galleries, 215 W. 57 St., to Nov. 30.

Ardley House, 104 Columbia Heights, Brooklyn—Exhibition of paintings by Hamilton Easter Field; wood carvings by Robert Laurent, to Dec. 6.

Arlington Galleries, 274 Madison Ave.—Sketch exhibition by the Association of Women Painters and Sculptors, to Nov. 29.

Beljord Modern Gallery, 548 Amsterdam Ave.—Exhibition of thumb-box sketches, to Nov. 25.

Brown-Robertson Co., 707 Fifth Ave.—Etchings by Earl H. Reed, to Dec. 1.

Cottier Galleries (new), 718 Fifth Ave.—Special opening exhibition, early English and other masterpieces.

Crosby Galleries, 2123 Broadway—Exhibition illustrative of the art of engraving, by Elizabeth Gulland, to Nov. 29.

Dudensing Gallery, 6 East 41 St.—Watercolors by William Prettyman, showing the progress of the Panama Canal, to Nov. 29.

Ederheimer Print Cabinet, 366 Fifth Ave.—XVIII century French and English color prints, to Nov. 22.

Ehrich Galleries, 707 Fifth Ave.—Special opening exhibition Old Masters, to Nov. 22.

Folsom Galleries, 396 Fifth Ave.—Paintings by Allen Tucker, to Nov. 28.

Gorham Galleries, Fifth Ave. and 36 St.—Recent work by American sculptors, to Nov. 30.

Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. Free.

Kennedy Gallery, 613 Fifth Ave.—Etchings and dry-points by D. Y. Cameron, to Nov. 30.

Frederick Kepple Co., 4 East 39 St.—Exhibition of Rembrandt etchings, to Nov. 30.

Kleinberger Galleries, 709 Fifth Ave.—The De Ridder collection of Old Masters. Opens about Nov. 20. Paid admission.

Knoedler Galleries, 556 Fifth Ave.—Paintings and sketches made during the past Summer of the Gardens of Versailles, by Carroll Beckwith, Nov. 15-29. Recent works by Aston Knight, Nov. 17-29. Portraits by William T. Smedley, Nov. 17-27.

Macbeth Galleries, 450 Fifth Ave.—Thirty paintings by thirty artists, to Nov. 24.

MacDowell Club, 108 West 55 St.—Third group exhibition, Nov. 13-23.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Mondays and Fridays, 25 cents. Free other days.

Montross Galleries, 550 Fifth Ave.—Exhibition of early Chinese art, to Dec.

Moulton & Ricketts Galleries, 537 Fifth Ave.—Miniatures by Alyn Williams, R. B. A., to Nov. 22. Special exhibition of early English paintings, Nov. 18-Dec. 4.

National Arts Club, 119 East 19 St.—Books of the year, to Nov. 28.

N. Y. Public Library—Etchings by late Addison T. Millar, XV-XVI century Faithorne engravings. W. B. Parsons collection railway prints. Admission free.

Robert W. Partridge, Plaza Hotel—Heirlooms from Up Park, Petersfield, England, purchased direct from Heir Apparent, son of Earl of Clanwilliam.

Powell Gallery, 983 Sixth Ave.—Five hundred thumb-box sketches, Nov. 17 to Dec. 15.

Pratt Institute, Brooklyn.—Paintings by Hermann Dudley Murphy, to Dec. 6.

Salmagundi Club, 14 West 12 St.—Group of paintings by Charles Vezin, to Nov. 22.

Stollberg Gallery, 1 East 41 St.—Recent works by Walter Karl Pleuthner, to Nov. 30.

Theodore B. Starr Galleries, Fifth Ave. & 47 St.—Exhibition of Sculpture by Janet Scudder, to Nov. 29.

COMING ART AUCTIONS.

New York.

American Art Ass'n, 6 East 23 St.—Dillaway Coll. Seymour-Haden etchings, Nov. 10 eve. Crane Napoleoneana collection sales continues to Nov. 21 at 2:30.

The extensive and valuable stock of antique and furniture, wedgwood, antique Chinese porcelains, bronzes, textiles, etc., of Cottier & Co., owing to their removal Nov. 19 and following days.

Clarke's Art Rooms, 5 West 44 St.—Art treasures and furnishings removed from "Grey Craig," Newport villa of Mrs. J. M. Clark, Nov. 20-22 at 2:30.

Metropolitan Art Ass'n (Anderson Galleries), Madison Ave. and 40 St. Part II of the celebrated Wm. J. Latta collection of

Napoleona. Nov. 17 and following days at 2:30 and 8:30.

Silo's Fifth Avenue Art Galleries, 546 Fifth Ave.—Old and modern paintings; watercolor and engravings collected by Mr. Thomas Myers of Niagara Falls, N. Y., Nov. 20-21 at 8:30 P. M.

Munich.

Gallery Dr. Jacob Hirsch, "Expert," 17 Arcisstrasse—Collection Greek and Roman coins formed by Baron F. von Schennis of Berlin, Dr. B. K. in M and others, Nov. 17 and following days.

Frankfort A./M.

Joseph Baer & Co.'s Gallery—Art library late E. Schweitzer, Nov. 20-24.

Leipzig.

C. G. Boerner's Gallery—The collection of copper engravings, early French engraved portraits, bronzes, woodcarvings, etc., formed by Countess C. of Milan, Nov. 26-29.

EXHIBITIONS NOW ON.

Clanwilliam Collection at Plaza.

The handsome rooms at the Plaza Hotel, where the remarkable collection known as the Clanwilliam, brought over recently from the old English residence of Up Park, at Petersfield, Hampshire, by Mr. Robert Partridge, is on exhibition, continue to be the Mecca of lovers of rare and fine old bronzes, cabinets, furniture, clocks, ivories, old Sevres and Oriental porcelains, and old silver and silver gilt.

A more unique collection of the above named objects cannot be imagined. It was formed by the cultured and travelled first Earl of Clanwilliam, and has remained in the old house—a fine specimen of the old English country mansion, since its formation, with a few objects added by the Earls who succeeded the first Lord Clanwilliam. The present Earl, the fifth in the line, is a bachelor, and his heir is his brother the Hon. Robert Meade, R. N.

It is difficult to decide what are the most notable objects in this fine array. The old silver and silver gilt pieces include a XVI century silver gift-loving cup, whose silver bowl is shaped like a Nautilus shell, with wonderful carving. There are a number of Nuremberg and Augsburg pieces, of extraordinary merit and quality, figures of a warrior and a Carnival masker, and a Nuremberg gilt tankard with chased design.

The English pieces include a Commonwealth tankard, some Queen Anne salvers, a George II piece, a Charles II tankard of 1678, and an Elizabethan salt box—very quaint and curious, with embossed designs. The Sevres porcelains embrace some of the finest specimens ever imported—the most striking a set of three oviform garniture vases, decorated by Bertrand, and dated 1776. Flowers and fruits in natural colors run riot over the beautifully glazed surfaces of these unique pieces. A camp scene by Dodin adorns another fine Sevres vase, and an Eastern harbor scene by Marin, decorates a royal blue and gold vase, while a Louis XV clock and a rose water ewer and basin and a five-piece cabaret are also unique pieces.

There are a number of pieces of cold Chelsea, as fine in their way as Saxe, some Worcester porcelains also that will inspire the cognoscenti, and an ebony lacquered Japanese cabinet, decorated by Carlin, that the visitor will study with delight.

These are only a few of the objects displayed, but they will give an idea of the exceeding richness, variety and beauty of the collection, as a whole. The rare taste and knowledge of the Earl, who formed it, breathes from each and every object. Mr. Partridge is to be congratulated upon its acquisition, and American art lovers upon the opportunity to see and study it.

Miniatures by Alyn Williams.

Alyn Williams, President of the Royal Society of Miniature Painters, of England, is holding an exhibition of recent portraits at the Moulton & Ricketts Galleries, 537 Fifth Ave., through Nov. 22. As he has been exhibiting in this country for the past six years and has painted many notable Americans during that time, his work is well known here. Some of the little portraits are conventional in pose and presentment, but no word may be said against his drawing or his flesh tones, which he always renders with skill and distinction. One case contains several portraits of noted English patrons, from the King and Queen, whom he painted from personal sittings, to those of Lords, Ladies and Honorables. Of the Americans, there is an excellent presentment of Mrs. Louis Duveen, seated, gowned in blue, in which, while the artist has been

materially impressed by the fair sitter's beauty, he has shown an honest determination to obtain character. Not less interesting are the portraits of Cardinal Gibbons, Mesdames Nicholas Longworth and William R. Hearst, and Mr. and Mrs. David Gardner.

Brangwyn Etchings at Library.

The exhibition of color etchings in the Stuart Gallery of the New York Public Library has been replaced by one of etchings by Frank Brangwyn, to continue until Jan. 15 next. The work shown is fairly representative, and gives one a good idea of the salient and essential qualities of this artist's style. The boldness and freedom of these plates, and their size, makes them quite predestined to serve as wall decorations, and this fact is emphasized somewhat by the manner in which they are displayed.

In Brangwyn's work it is perhaps less the line that is in evidence than strong and effective contrasts of light and shade rendered in a large way, with vehemence and big decorative effect. Much in this is due to manipulation in printing. Yet there are smaller plates by him in which there is delightfully delicate biting in the back ground, in depicting the ever-proper adaption of means to end.

Thirty Americans at Macbeth's.

"Thirty Paintings by Thirty Artists," occupy the walls of the Macbeth Galleries, 450 Fifth Ave., through Nov. 24. This "group" of thirty well-known American painters, comprises the names of men who have reached a high point of excellence in their work, and all are familiar to the art public.

Many of the men may be recognized by the subjects which have typified them for years, while others, like Gardiner Symons, show new subjects. He shows, for example, as usual, a river, but it is a river minus the ice, which formerly featured his work. His "Across the River," is a good work, broadly and sincerely presented. It has that freshness of color, excellent proportion and good distance which always characterize his work. F. Ballard Williams' "Fête in the Glen," evidences a change in technique. He uses less pigment or rather applies it in a more subtle manner than formerly, and the result is a depth of quality that marks an advance on even his spast excellent work. F. Louis Mora's "Flowers of the Field," a presentment of two children, is a thoroughly satisfactory canvas, skilful in modeling and in the psychology of happy childhood.

To Charles W. Hawthorne's "Adoration" has been given the place of honor. In this large canvas, which contains five figures, are shown a young mother with her babe, both with a spirituality that commands attention. The other three figures are of fishermen, more realistic but expressing reverence. Paul Cornoyer's "Old New York," is poetical and charming in conception and truthful in execution. Arthur B. Davies is represented by one of his latest works, "Jewel-bearing Tree of Amity," which finds him at his best. It is a fine conception of light and atmosphere and emphasizes the artist's rare imaginative qualities.

Charles H. Davis, Joseph De Camp, John F. Carlson, Frank W. Benson, Richard E. Miller, Albert Groll, Childe Hassam, William Howe, W. L. Metcalf, Ben Foster, Daniel Garber, Gifford Beal, W. Sartain, Leonard Ochtman, A. T. Van Laer, D. W. Tryon, Ivan Olinsky, F. C. Frieseke, and Emil Carlsen, are represented by typically good examples. Paul Dougherty's "Midsummer," is a dramatic representation of sea and rock, and Chauncey F. Ryder's "Low Tide, Cape Porpoise," has a scientific and imaginative grasp of Nature. It is one of the best things he has ever painted. There is a rare "Autumn Landscape," by Albert Ryder and a delicious head of "Mary O. D." by Robert Henri. "The Mirror," by Louis Kronberg, one of his excellent ballet pictures, is in every sense worthy of his clever brush.

Sculpture at Gorham Gallery.

An exhibition of small bronzes and marbles, the recent work of several American sculptors, is on at the Gorham Galleries, 36 St. and Fifth Ave., through Nov. 29.

Notable among the pieces shown are those by Robert Aitken, Chester Beach, Edith W. Burroughs, A. St. L. Eberle, Anna Vaughn Hyatt, C. S. Pietro, Isidor Konti, Albert Jaegers, A. Phimister Proctor, Paul Manship, C. C. Rumsey and several others.

The small bronze predominates in the 122 examples shown, although a number of large marble figures and heads are included. The subjects vary from portrait busts and figure groups to animal studies and fountain models and represent the characteristic work of 33 of the most prominent sculptors in America.

Vezin's Sketches at Salmagundi.

An exhibition of 94 sketches in oil by Charles Vezin, President of the Salmagundi Club, is on through Nov. 22 in the Club Gallery, No. 14 West 12 St., and is open to the public free week days and Sundays, from

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550 Sutter Street San Francisco

2-6 and 8-10 P. M. The gross proceeds of sales will be given as a prize, or prizes, at Club exhibitions.

The sketches were made from Brooklyn Heights of N. Y. Harbor, in the Shwankung country, N. Y., and at Sea Gate and Yonkers, N. Y., and the display, as a whole, is harmonious and alluring, while it surprisingly evidences the artist's versatility. Even those who had known his work have been surprised at its general excellence, while to those who knew it not, it has brought pleasure and satisfaction. A vote taken at the reception, which opened the exhibition, Saturday evening last, proved that the charming landscape, "Earth and Sky," was the favorite of the artists, while "Sunlit Mist," was the choice of the laymen.

Mr. Vezin has decided poetic feeling in his work. Nature in her softer and tenderer moods most appeals to him, and he renders feelingly and sympathetically, pearly opalescent dawn and sunset lights on field, hill and harbor. He has a good sense of composition and a delicate delicious color palette. "The Sunlit Mist," is a poetic colorful dream, and "Earth and Sky," a delicate tonal study. Notably good also are "Four A. M.," "Dawn," "Opalescent," "Land Breeze," "The Narrows" and "The Palisades."

Thumbboxes at Kahn Gallery.

A few years ago a small art shop was opened on Amsterdam Ave. near 86 St. Framing was made a specialty, and prints and reproductions were sold. Today it is the most creditable gallery above 74 St., where the Louis Katz Galleries are located. The proprietor, Mr. Louis Kahn, has recently extended his quarters and a gallery for exhibition purposes has been added. He opened the season with a group of paintings by Frederick J. Mulhaupt, which met with such success that he has been encouraged to try others.

At present there is a display of thumb-box sketches by members of the Woodstock School, to continue through Nov. 25. The exhibitors are the younger artists, but they have painted some of these little pictures with a spontaneity and earnestness that will probably never be exceeded in any of their more mature work. All show seriousness of purpose and the works evidence considerable artistic merit.

The exhibitors are Allen Cochran, who is fast gaining recognition as a colorist, Cecil Chichester, who runs him closely and has been recognized for some time for his unusual talent, John Bently, H. B. Selden, Samuel B. Wiley, Frank Chase, Marian Bullard, a strong and earnest painter, and Frank Fleming. Landscapes, marines figure and genre are included in the display.

Cameron Etchings at Kennedy's.

An exhibition of 78 etchings and dry-points by D. Y. Cameron, the Scotch etcher and painter, is on at the Kennedy Gallery, No. 613 Fifth Ave., through the current month.

The display, which gives a satisfying idea of the work in black and white of the artist, who is now 48, and who is working with undiminished vigor, is a most attractive one. There are some art writers who contend that Cameron would be a stronger painter if he were not so good an etcher, and others who hold the contrary view, but while the needle's influence is apparent in the artist's painting, the strength of line and composition, the rare skill in choice of subject, and the same sympathy with Nature and humanity, is evident in both his painting and etching.

His is a quiet and restful, yet a strong and a versatile art also, as witness the wide range of subject in the present display from "Paisley Abbey" in his native land, to Venice, from Berwick to Bruges. In every place where his artistic eye lights and rests, he is at home, and at once sensible with its picture possibilities.

CHICAGO.

The convention of the American Academy and National Institute of Arts and Letters closes here to-day, and is the first convention of the kind ever held in the West.

Amer. Painters and Sculptors' Display.

The thirty-fifth annual reception given by the Art Institute last evening, in honor of the American Painters and Sculptors, opened their twenty-sixth annual exhibition, which will continue to December 7. The members of the National Institute of Arts and Letters were guests of honor. A more brilliant art reception has never been given in this city, as many distinguished men and women artists were present, while on the walls of the many galleries were some of the best examples of their art. Painters, sculptors and architects rubbed elbows with the literati, as thousands thronged the spacious galleries. Among the out of town artists present were William Chase, Ben Foster, Birge Harrison, William H. Howe, Leonard Ochtman, William Redfield, Daniel C. French, Bela Pratt and Herman MacNeil, and Thomas Hastings, the architect.

There were some 635 paintings submitted to the jury, composed of Irving Wiles, Charles H. Woodbury, Hugh Breckenridge, Gifford Beal, L. H. Meakin, Pauline Palmer and John F. Stacy, painters, and Nellie V. Walker and Emil Robert Zettler, sculptors. Of these 145 were accepted, forty-three of which were shown at the last Paris Salon. Among the artists represented are Alexander, Blashfield, Gibson, Beal, Benson, Cecile Beaux, Schofield, Redfield, Symons, Mary Foote, Giovanni Troccoli, Lawton Parker, McEwen, Melchers, Bellows, Max Bohm, Van der Weyden, Lie, Tanner, Grover, Betts, Woodbury, Linder, Mary Cassatt, Ballard Williams and others.

The 57 oils, 12 sculptures, 10 drawings and 25 architectural drawings representing the members of the National Institute, are grouped, and attracted especial attention.

In Dealers Galleries.

At Thurburn's there is now an alluring display of Oriental art by Yamanaka and Co.; Moulton and Ricketts are showing sixteen paintings by C. P. Townsley, who founded the London School of Art and who is associated with Frank Brangwyn, John M. Swan and other well known English artists.

Reinhardt will soon display pictures by Gardner Symons and Oliver Dennett Grover. A compelling portrait of Mrs. Edward Leight by Francois Flameng presages the near coming exhibition of this painter's portraits at this gallery. O'Brien has the novelty of the season at present, namely a series of paintings of the Panama Zone, by Alson Clarke who has been invited by Director Trask to exhibit these as a "one man" show at the Panama Exposition.

"A modern Master of Pastel" is the title bestowed on William Penhallow Henderson, whose exhibition at the Roullier galleries is exciting both delight and enthusiasm. He has exploited the historical French quarter of New Orleans, in twenty nine pictures. Prosaic Chicago and the beautiful North Shore are visualized by him in a score of paintings, while there is another score of portraits and figure unks.

Giselle D'Unger.

PHILADELPHIA.

As an impressive and instructive object lesson, to laymen as well as professionals, interested in the progress of the Fine Arts in America, the Eleventh Annual Philadelphia Watercolor Exhibition, combined with the Twelfth Annual Exhibition of Miniatures, opened in the galleries of the Pa. Academy with a private view Nov. 8, and will continue through Dec. 14, deserves the most careful consideration. Thanks to the efforts of the jury of selection, consisting of the late Jas. Henry Moser and Henry Bayley Snell, Joseph Linden Smith, Colin Campbell Cooper,

Blanche Dillaye and Henry J. Thouron, there has been assembled here a total number of works exceeding by about one hundred and twenty-five that of the show of last year.

There is to be observed a tendency in the most important works exposed not so much toward effects in brilliant or bizarre schemes of color, as in the direction of refined tonality, somewhat, it may be said, in the spirit of the landscapes of Olande Lorraine, Poussin or others of the early French school. This statement does not mean to imply that there is, in sense, an imitation of the manner of these old masters. On the contrary our artists are quite satisfied to work out their conceptions in their own way, but, as they always have been and they will be, are now more or less influenced by the study of these old examples.

An illustration is shown most convincingly in the works of Miss Florence Esté; every one of the five pictures from her hand carefully thought out and skillfully painted, especially that entitled "Our Lady of Joys". While these works do not exemplify American Art in any way, at the same time they add materially to the interest of, and are really the "clou" of the whole exhibition. The group of paintings by Emile René Ménard, five altogether, give the most artistic expression of the sentiment and mystery of the landscape, shrouded in the veil of advancing twilight. One entitled "The Bathers" is a most characteristic example of sympathetic feeling for tone and values. Three of the conceptions of the lamented Gaston Latouche occupy prominent positions in Gallery F.



SUNSHINE. MISS SARAH D. FISKE. MISS DALCOME.
By Laura Coombs Hills. By Emily D. Taylor. By A. M. Archambault.
In Annual Miniature Exhibition at Penna Academy.

One, in the place of honor, is entitled "The Disciples of Emman," and, with the other two, a "Nativity" and "Moonlight" are beautiful specimens of the masters skill and technique at his best. Another famous Frenchman Charles Cottet, is represented by twelve subjects, mainly inspired by the peasant life of Brittany, interesting as records of deep human emotions and as translation by the painter's art of the genuine religious feeling of the people. Two of these pictures "Women of Brittany Around a Bier" and the lucid "Old Woman of Western Brittany" deserve especial mention. Miss Alice Schille is represented by a group of eight water colors, painted in most cases with pure transparent pigment delightfully free and skilful in treatment, especially her "Old Houses" and "The Garden at Night." The group by David B. Milne of subjects drawn from the life of the metropolis, contain capital examples of successful use of pure water color and of the notation of fugitive impressions.

Anne Goldthwaite contributions to the show are admirable specimens of sound methods and artistic intuition, well shown in the paintings entitled "A Pink Ribbon" and "The Wall Flower". Chas. W. Hudson's pictures of the forest trees are always suggestive, especially his "Pines, Moonlight", which seem to whisper the secrets of the night to the true lover of nature. C. H. Woodbury's convincing impressions of the ever changing aspects of the open sea are well rendered in the pictures entitled "The Tramp Steamer" and "Tropical Sea". Fred. Wagner is well represented by a group of eighteen charming little paintings, fresh and brilliant in color.

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EARL OF CLANWILLIAM

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Sevres China, English China, French and English Furniture, Tapestries, Italian Bronzes, English, Augsburg and Nuremberg Silver of the sixteenth, seventeenth and eighteenth Centuries.

Louis XIII Gold Enamelled Watches.

Exhibition Open Daily and Sunday, 10 A. M. to 10 P. M.

Good Water Color Sketches.

A group of fifteen water color sketches by John Marin, challenge the attention of the writer from his absolute departure from the conventional rules in his unique methods of handling color and deliberate omission of irrelevant detail in drawing.

history of the society and includes one hundred and thirty-five "paintings" in petto. Not the least attractive feature of this part of the exhibition is the happy thought of the hanging committee in the decoration of the room in the taste of the Georgian Period. Chippendale and Sheraton furniture, with a fine mantel piece, giving the proper environment to the little ovals on the walls.

Among the most successful of these are Emily Drayton Taylors "Portrait of Miss Sarah D. Fiske, A. Margareta Archambault's "Portrait of Miss Dalcour" and Laura Coombs Hills "Sunshine." A pathetic note is added by the display of a group of miniatures painted by the late Ludwig E. Faber and indicated by an appropriate emblem of mourning.

Eugene Castello.

CLEVELAND.

When the Cleveland Art Loan Exposition opens Nov. 18 to continue through Dec. 17, it will be divided into several departments, the first of paintings loaned by Clevelanders, among whom are: Messrs. Worcester R. Warner, F. F. Prentiss, Charles F. Brush, E. S. Burke, Jr., Ralph King, H. P. Eells and H. H. Johnson, which will include examples of Millet, Corot, Rousseau, Diaz, Daubigny, Troyon, Harpignes, Rubens, Bonheur, Henner, Jules Dupre, Van Dyck, Sorolla, Lawrence, Lorraine, Constable, Winslow Homer, William M. Chase, Waugh, Coussé and Kenyon Cox. There will be a department of miscellaneous articles and the Cleveland School of Art will exhibit work by its students. Mr. F. Allen Whiting, director of the Cleveland Museum and Mr. H. W. Kent, secretary of the Metropolitan Museum of New York, are making the selections.

Statues of Cain and Abel, designed by Herman Matzen of the Cleveland School of Art, and done by Paul Dondola, sculptor, of Cleveland, have been placed in position before the county court house at Painesville, O. Each statue weighs nine tons and they are cut from Bedford limestone.

BALTIMORE.

Works by Adolph W. Blondheim, Miss Emeline Hergenroeder and W. C. R. Wood, now hang in the Peabody Gallery.

Miss Alice Worthington Ball, who spent the Summer at East Gloucester, Mass., has been invited to send her successful interior with figures, "Quarter Past Ten," shown at the Corcoran Gallery last Winter, to the annual Art Institute exhibition in Chicago.

DALLAS (TEXAS).

Over a hundred modern American oils form an exhibition now in progress here in connection with the State Fair. Among the painters represented are Gardner Symons ("Where Brook and River Meet"), W. T. Smedley, Paul Dougherty, William Wendt, David Ericson, Hobart Nichols, C. B. Coman, Albert Groll, Bruce Crane, Chauncey F. Ryder, W. R. Leigh, C. C. Cooper, and Alexander Koester, the last a German.

WILMINGTON (DEL.)

Some 100 oils, all modern Americans, form the second annual exhibition of the Wilmington Society of Fine Arts in the Du Pont Auditorium this week. The pictures were well chosen and the display is an attractive one.

The Miniature Display.

The display of miniatures in Gallery I of the Academy is one of the best in the

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EXHIBITIONS—CONTINUED.**Third Macdowell Club Show.**

The third Macdowell Club exhibition which opened at their gallery, 108 W. 55th St., on Nov. 13-23, is evidence of the vogue that cubism, and a few other isms, still have in this country, contrary to the report that they have had their day in France. The walls are aflame with color, some of it cleverly handled, and while there are a number of "Improvisations," weird and incomprehensible in effect, there are also several sane and interesting canvases. Oliver Chaffee has some flower pieces that are brilliant and good in texture, and he shows "A Garden," that has unusual "outdoor" qualities and a charm of distance and proportion. Andrew Dasburog entertains with "Chromatic Chiaroscuro Improvisations," Paul Rohland shows nudes and landscapes, Konrad Cramer, Arthur Lee, Morgan Russell, Henry McFee and William Zorach show examples quite in keeping with the general character of the show. Grace Johnson, however, with her small sculptures and reliefs expresses considerable ability in her portrayal of animals.

Books of the Year.

The Annual exhibition of "The Books of the Year" opened at the National Arts Club, 119 East 19 St., on Nov. 12, to continue through Nov. 28. The opening attendance was well attended by book lovers and artists. Addresses were made by Mr. Don Seitz, Mr. Irving Bachelier and Professor Rudolph Tombo.

The display consists of hundreds of books from all the leading publishing houses, many of them beautifully illustrated; also original drawings and illustrations by Harrison Fisher, Howard Pyle, Maxfield Parrish, Howard C. Christy, J. M. Flagg, A. B. Wenzel, Clarence Underwood, and Hamilton King.

Early Chinese Art at Montross.

The Montross Galleries, 550 Fifth Ave., are holding their third exhibition of early Chinese Art, through Dec. 6. The paintings, potteries, bronzes and stone sculpture shown, are from the collection of Dr. A. W. Bahr, as were the two previous exhibits. In the present display as in those of the past, Dr. Bahr shows his rare discrimination as a collector. The paintings of which there are a large number represent all the various dynasties in which the art best flourished. The bronzes are worthy of particular attention from their rarity, form and extreme age. The potteries, sculptures and jades are noted examples of their kind, and evidence the extreme care with which they were selected. More detailed notice will be made next week.

OLD MAPS AT B'KLYN MUSEUM.

A small but unusually interesting loan collection of rare printed maps relating to this continent has just been installed in the library of the Brooklyn Museum on the Parkway. They range from 1482 to 1589 and show, step by step, the development of geographical knowledge of the New World. The first map is one in the 1482 edition of Ptolemy's atlas which shows the first appearance of any part of the New World on a printed map. Here Greenland appears as a promontory of northern Europe.

The next map (1508) is the first printed map on which any part of the continent of America is shown and is especially valuable for its delineation of the coast of Brazil, an island, but part of the Asiatic continent. The discoveries of Columbus in the West Indies and on the North Coast of North America are shown clearly. Greenland, which was long a puzzle to the early map makers, is here added to Asia.

A Ptolemaean map printed in Venice in 1511 contains the first printed delineation of the North American continent under the names of "Regalis domus" and "Terra Laboratorum." This map is said to be the first instance of the use of cordiform projection.

The "Admiral's map" (1513) marks a great advance in depicting the discoveries and was probably derived from manuscript maps prepared by Columbus or under his direction.

The earliest map in a dated atlas (1520) on which the name of America is inserted is next shown.

A volume dated 1524 containing the first view of any city in the New World, show the City of Mexico as it was taken by Cortes.

A 1589 map of America illustrates the very great advances in knowledge of the New World made during the previous years by the Seamen of England as well as by those of continental Europe. Another 1589 map shows a view of St. Augustine, the oldest city in the United States and the earliest view of any city within the limits of the country.

With the maps, of which there are nine, are exhibited three 15th and 16th century volumes containing early allusions to the American continent. The collection is shown on inclined shelves in two upright cases on the north side of the Library's reading-room, where it may be seen on any week-day and from 2 to 6 on Sunday afternoons.

Pleuthner at Stollberg Gallery.

The Stollberg Gallery, No. 1 East 41 St., is showing through Nov. 30, a group of twenty paintings by Walter K. Pleuthner. Nearly half of the works were painted at Nassau and the Bahamas, and reveal the clear skies and beauty of color, typical of that locality. There are records of Bar Harbor, Maine, and Long Island, landscapes and marines, painted with truth and conviction.

"OLD MASTER" TRIPTYCH.

The N. Y. Times has discovered two new "Old Masters," "Triptych" and "St. Michael," and possibly a third Griveau, according to the following news dispatch which it published Sunday last from its Princeton, N. J., correspondent.

"The art collection loaned to Princeton University by Thomas Shields Clarke, class of '82, which is said to be worth \$100,000, was to-day installed in the new graduate college. Included in the valuable loan are several portraits by well known artists, among them being works by Tintoretto, Griveau, Salvator Rosa, Piazzetta, Triptych, Saint Michael, and Donatello.

"A suit of Maximilian armor dating from the sixteenth century and three pairs of Gothic andirons were given outright to the University by Mr. Clarke.

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Works by Gainsborough, Morland, Turner,
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WITH THE DEALERS.

Mr. Emil Sperling arrived on the Kaiser Wilhelm II on Wednesday and plunged at once on arrival at the Kleinberger Galleries, No. 709 Fifth Ave., into arrangements for the exhibition of the 87 Old Masters, forming the De Ridder collection of Frankfort, recently purchased by the house.

Mr. Joseph Duvéen arrived on the Olympic on Wednesday.

Mr. Julius Goldschmidt, of J. and S. Goldschmidt, of Frankfort-am-Main and New York, and who is now in the New York galleries of the firm at No. 580 Fifth Ave., brought with him from Europe last week, a number of rare art objects for the handling of which the house is renowned. Among these are an early XV century Nuremberg carved wooden "Madonna and Child" in polychrome, an unusual piece, and some especially fine pieces of early Sevres, notably two ice pails with the initial E (Ekatharina) and the arms of the Empress Katherine II of Russia. These are only a few of the rare and choice antiques and art objects now at the Goldschmidt galleries.

An exhibition of early English landscapes will open at the Moulton and Ricketts Galleries, 537 Fifth Ave., on Nov. 18. An especial effort has been made by the management to secure rare examples, for this, their first special exhibition of the season. It will include such famous masters as Raeburn, Hopner, Beechy, Sir Peter Lely, Constable, Crome, Patrick Nasmith, Stark, Pyne, Richard Wilson, George Morland and Alexander Nasmith.

COMBINED ART SALE.

The combined art sale of the McLane Hamilton, O'Day and Redman collections at the American Art Galleries, Nov. 5-7, resulted in a grand total of \$8,796.

The Brooklyn Museum made a number of purchases. A XVI Century Brussels tapestry depicting a victorious Roman general, went to Koopman and Co. for \$1,000. A suit of XVI Century Italian cap-a-pie armor, sold to Mr. McIntyre for \$215, and Silician walnut church stalls, was sold to the Lans Company for \$180. The spinnet decorated with fruits and flowers in the style of Weenix went to Herbert T. Harde for \$125.

Two fine Colonial pieces, a Chippendale secretary bookcase and Hepplewhite four-post bed, from the collections of Dr. Crim of Baltimore and Mr. B. Clarke of New York, went to Mr. Warde for \$600. A bookcase went to Mr. F. A. Vanderlip for \$200 and a bedstead to Koopman and Co. for the same price.

A set of twelve Baumgarten dining room chairs, the tapestry after old Gobelin designs, went to Mr. Bernet, agent, for \$780. Capt. J. R. Delamar paid \$85 apiece for two Fereghan rugs and \$140 for a Persian rug. Another larger Fereghan rug, 19 by 12 feet, went to Mr. Dunlevy Milbank for \$130. A wing armchair, with Aubusson tapestry, went to Mr. Alfred Costello for \$155, and another with Beauvais tapestry for \$195. Mr. Garrett L. Reilly paid \$123 for a Kabistan rug, 3 feet 4 inches square. A Steinway parlor grand piano, went to Mrs. H. S. Jones for \$105.

NEW HAVEN (CONN.)

New works at the Yale Art Gallery include John W. Alexander's portrait of Prof. John Ferguson Weir, Lydia Field Emmet's "Olivia," and two decorative canvases by the late Walter Shirlaw. The Alexander portrait of Mr. Weir, the retiring head of the University Art School, is characteristic. Miss Emmet's "Olivia" (loaned by Mr. Anson Phelps Stokes, Jr.), is one of the most attractive of the artist's many charming portraits of children. The color is notably rich as compared with Alexander's dry surface.

An interesting historical picture by Jean Paul Laurens, "Columbus before Isabella," is a gift of Miss Olivia Phelps Stokes.

The Shirlaws are exceedingly rich-colored canvases—a study of an old man's head, and a little composition of nudes.

Bela Pratt's "Nathan Hale," destined for Yale campus, will make a notable addition to the University's sculpture. The campus already is the fortunate possessor of one of Launt Thompson's finest bronzes, the statue of the Colonial educator Pierson.

Revival of interest in the sculptor Carpeaux, makes it of moment to record that Yale possesses a cast of the Carpeaux bust of Jean Ivon Gerome, a spirited work which represents the late French painter in his youth. Also here is that odd classical production of Augustus Saint Gaudens, his bust of William M. Evarts.

HARTFORD (CONN.)

A reputed Claude Lorraine, formerly the property of the late Peter Qux, an antique dealer, who acquired the picture in the course of his business, is on view at the Howe Gallery. The "Claude," which has been endorsed by a number of painters and connoisseurs, is a small panel bearing a very crowded composition. Its present owner is Mrs. Irving C. Treat.

Better-known Connecticut artists are conspicuous by their absence from representation at the "fake futurist" show, now on here under the direction of the local Arts and Crafts Society. Although many of the serious men invited to contribute declined to go on record as ridiculing their calling, the catalog of "fakes" still includes the names of Gedney Bunce, Elsie Chase, C. C. Curran, C. W. Flagg, Philip Hale, Clara Norton, Ruel C. Tuttle, George A. Thompson, D. F. Wentworth and others.

Oscar Anderson, one of the most individual of resident Gloucester marine painters, will exhibit in Hartford shortly, a number of English Coast pictures painted off Cornwall and Plymouth during the past summer.

Robert B. Brandegee has recently finished a portrait of ex-President McKinley, destined for a western institution, which now owns Brandegee's portrait of Marcus A. Hanna. Brandegee has also painted a fine portrait of the late collector A. A. Pope, who commissioned the Hanna and McKinley portraits.

The famous Pope collection of French impressionist's paintings remains almost intact in the Pope family at Farmington. An exquisite Degas is an exception—this going by bequest to a friend, Mr. W. Whittemore. Some of the celebrated canvases of the Pope collection are Wistlers "Westminster Bridge" and "The Wave"; Manet's "Guitar Girl" and Claude Monet's "Haystacks, Giverny." Several other Monets, a fine Renoir, a Chavannee, and an uncommonly beautiful Mary Cassatt are owned by the Pope.

Some fine impressions of etchings by Charles A. Platt of Hartford subjects (owned by Mayor Louis R. Cheney) have recently been shown at the Moyer gallery. James Britton.

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